

A photograph of a modern architectural structure, likely a museum. The building features a large glass facade with a black structural frame. It has a flat roof supported by a grid of black beams. In front of the building is a set of wide, light-colored concrete steps leading up to the entrance. To the left, there are several young trees with thin trunks and green leaves. The sky is clear and blue.

Your Museum Transformed



SAINT LOUIS ART MUSEUM

Your Museum Transformed

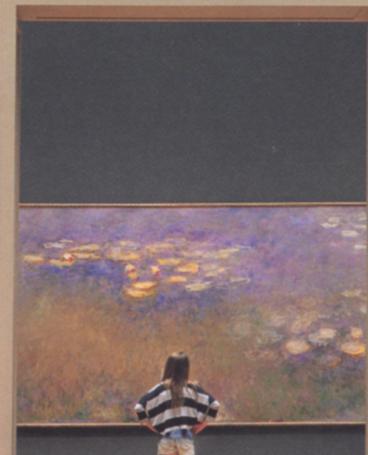


Your Museum Transformed

SAINT LOUIS ART MUSEUM



Painting



Great cities are characterized by their quality of life, and  
the Saint Louis Art Museum is fundamental to the cultural vibrancy  
of St. Louis. This project has raised our collective bar.

—Barbara Taylor

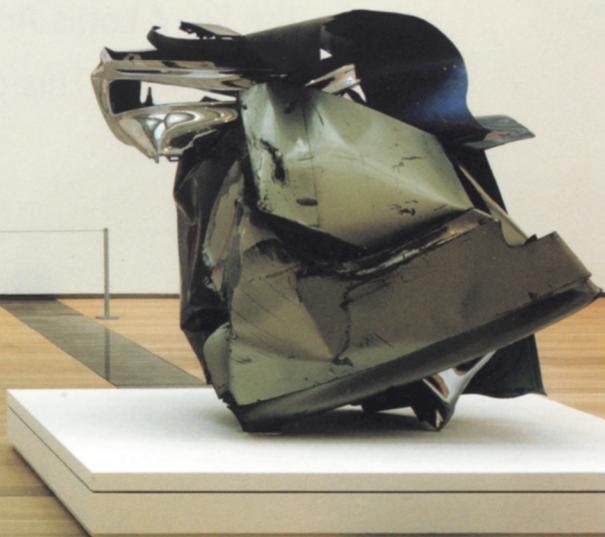
#### Abstract Expressionism

In the early 1950s, when abstract painting was adopted by the European avant-garde, it was seen as a radical departure from the tradition of figurative painting. It was also seen as a way of expressing the emotional intensity of the post-war era.

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St. Louis is a rich cultural community, and the Saint Louis Art Museum stands out as one of its premier institutions.

We are stewards of an incredible legacy that began with the Museum's founding in 1879. The Museum, which ranks among the top comprehensive museums in the United States, has offered free general admission for more than a century, thanks to generous support from city and county taxpayers.

With the celebration of the opening of our new East Building, we recognize the significant commitment of those who volunteered on our boards and committees over the course of this project. We salute the many individuals and groups who contributed to make the Campaign for the Saint Louis Art Museum the largest for a cultural institution in St. Louis history. We would not be where we are today without the civic-minded men and women who through the years have loved this institution and contributed to its progress. Their generosity ensures that the Museum will continue to be *Dedicated to Art and Free to All*.



Brent R. Benjamin, Director





# History





The Saint Louis Art Museum has made its home in architect Cass Gilbert's Beaux Arts edifice at the crest of Art Hill for more than a century. Designed as the central element of the Art Palace for the Louisiana Purchase Centennial Exposition—the 1904 World's Fair—the building was conceived as a grand pavilion.

Gilbert planned a network of public gallery spaces on one level, with strong axial relationships and clear circulation paths that originate in and return to a monumental central hall modeled on the ruins of the Roman Baths of Caracalla. In 1906, following the Fair, the Art Museum relocated from its original 1881 building in downtown St. Louis to its grand new home in Forest Park.

Gifts and purchases of individual works of art, and of entire collections formed by successive generations of St. Louis collectors, have resulted in today's comprehensive collection. It is distinguished not only by its geographic and historic breadth, but by the consistently high quality of its holdings across the areas in which it collects.

Two key factors informed the Board's decision to commission the first significant physical expansion of the Art Museum in more than a generation. There was a pressing need for additional gallery space to foster richer public interactions with works of art, and public amenities were limited and inconveniently located.

Generous tax support by the citizens of St. Louis City and County makes it possible for St. Louisans to point with pride to the words carved in stone above our entrance:  
*Dedicated to Art and Free to All.*

—J. Patrick Mulcahy









# The Project

Your Museum Transformed Saint Louis Art Museum



In October 2004, the Board of Commissioners formally commenced the expansion process by charging a committee under the leadership of Honorary Trustee Jerry Sincuff to undertake an international search to identify and recommend a design architect. Commissioner John Weil was appointed to lead a committee to commence the leadership phase of a capital campaign to support the physical expansion as well as an enhanced operating endowment.

In the course of its search, the Advisory Committee developed a set of practical and philosophical considerations to aid in evaluating an international pool of candidates. The practical requirement was, first and foremost, additional galleries to house more of the Museum's collection. Also important were enhancements to visitor amenities lacking in the Main Building and improvements in the infrastructural connections across the complex. Philosophically,

the committee sought an architect who would be sensitive to the existing facility, and who would design a building of independent character appropriate for our time. Deeply sensitive to the Museum's site in Forest Park, they sought a design that would maximize the potential for views from within and without. Finally, they requested galleries that would provide a gracious and appropriate setting for the Museum's collection, and a plan that would aid visitors in navigating organically what would be a much larger facility.

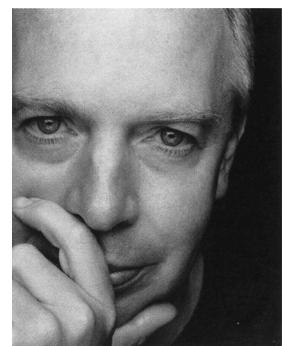
On September 12, 2005, the Museum's Board of Commissioners, acting on the unanimous recommendation of the Advisory Committee, appointed David Chipperfield as the design architect.

David Chipperfield's design comprises an expansion located to the east and the south of the Main Building. The gallery and public spaces are located on one floor, which aligns with the primary floor of the Main Building. The circulation path extends the Main Building's key north-south and east-west axes, as well as adapting its rational and human-scale circulation pathways and patterns. A new Grand Stair centered in the south bay of Sculpture Hall creates a strong connection between the main and lower gallery levels, clearly linking the Main and East Buildings and significantly improving the integration of the existing Main and South Buildings.

The plan is organized as a pinwheel with each of its four arms extending in one of the cardinal directions. The monumental windows at the end of the arms allow each to function as a pavilion in the park. The north arm marks the entrance and the restaurant; the others integrate the building and the galleries into the surrounding landscape. This transparency firmly roots the experience of the galleries in the verdant setting of Forest Park, and permits views to entice visitation by individuals passing by the Museum in the park.

This project will strengthen the existing Museum, clarify the use of space, and create a new architectural whole that encompasses both old and new within the Art Museum's extraordinary setting in Forest Park.

—Sir David Chipperfield







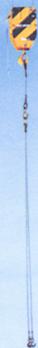
The key architectural feature of the East Building's interior is a continuous five-by-ten foot concrete grid that forms the ceiling. This monumental element allows lively, changeable natural light into collection galleries and public spaces, and establishes a geometry within which a sequence of rooms of varying sizes can be laid out. Walls that meet in corners and extend to the ceiling grid allow the design to avoid the temporary character of many loft-like spaces devoted to the display of modern and contemporary art, and makes a conceptual connection with the spatial sequence and relationships of the Main Building galleries.

## Construction Milestones

Groundbreaking .....	January 19, 2010
Excavation complete.....	April 22, 2010
Garage structure complete .....	April 9, 2011
Pouring of the concrete ceiling vault .....	April 13–August 17, 2011
Building enclosed .....	December 30, 2011
Polished concrete exterior panels poured and installed.....	December 27, 2011–February 1, 2012
Floors laid.....	March 5, 2012–June 15, 2012
Substantial completion .....	July 9, 2012
Art installation.....	January 1–May 1, 2013
Phase I Sculpture placement .....	May 1, 2013
Phase I Landscape installation complete .....	June 22, 2013
Public Opening .....	June 29, 2013







The Art Museum's gold rating for the expansion project in the voluntary LEED (Leadership in Energy and Environmental Design) program demonstrates pride in innovation and dedication to environmental stewardship.

—John Fox





Externally, the challenge of responding to the massive limestone presence of the Main Building was met by cladding the East Building in a series of monumental polished concrete panels. These panels, comprised of a dark cement and multiple locally-sourced aggregates, were poured and polished on site and lifted into place. Their dark tonality helps the building to recede visually from the entry pavilion of the Main Building, and contrasts with it, while the polished surface subtly reflects the colors and patterns of the sky and park, softly dematerializing the building's mass. The plinth on which the Main Building sits was extended, permitting access via masonry ramps and steps at the front. It changes to a green plinth at the side and back of the building, where it features plantings and monumental sculpture in a design developed by landscape architect Michel Desvigne.





# Art in the East Building





Our goal for expansion has been to assure that this Museum is as vital for our children and grandchildren as it is for us today.

—John Weil



For the public opening, the Museum's collections of postwar American and German art have been installed in the East Building's permanent and temporary exhibition galleries. The gallery at the juncture of the Main and East buildings is devoted to the arts of Greece and the Ancient Near East, a reminder that the East Building is part of a comprehensive museum. Some 230 works of art are installed in the East Building, one-fourth of which have not been on public view in at least twenty years.



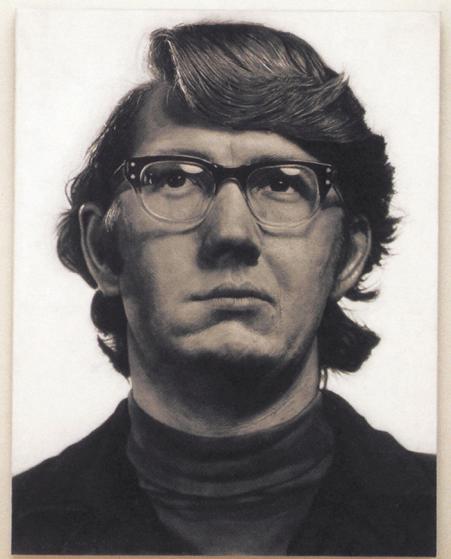








A person is standing in the background, looking at the painting. The person is blurred, suggesting movement or a long exposure photograph. The overall atmosphere is minimalist and gallery-like.



The Museum's expansion project is transformational. Every area of our collection is benefitting from additional gallery space.

—Brent Benjamin







The Board of Commissioners mandated a design for a building that could be certified by the U.S. Green Building Council, and the design was developed with this in mind. In the end, the East Building was certified at the LEED Gold level.

An innovative day-lighting system plays an important role in the design of the new galleries. The ceiling and windows bring daylight into gallery and public spaces. The roof comprises two layers: a structural layer of concrete coffers that supports the roof and distributes light, and an upper layer of steel that supports filters, blinds, and ambient light control. Natural light can be used to illuminate art or excluded entirely to protect sensitive works.

Artificial lighting will activate in the absence of sufficient natural light.









## Art in the Main Building



Two Figures in a Landscape  
1907



Three Figures in a Landscape  
1907









The relocation of the Museum's postwar paintings and sculpture and Greek and Ancient Near Eastern antiquities to the East Building occasioned the most significant reconception of the Main Building installations in more than a generation. As a result of the expansion, fifty of the Main Building's eighty-eight galleries have been reinstalled with some 1,500 works of art; nearly one-third of these have not been on public view in two decades or more, including a number of recent acquisitions.



It is just so rewarding to see the awe and wonder in the eyes  
of children exploring the collection that Don loved so much.

—Carolyn Danforth



probably Tsistsistas  
(Sioux)

Soft, warm cradleboards  
keep the young ones safe while  
being strapped into the  
bag into the



The Saint Louis Art Museum demonstrates each day how outstanding educational results can be achieved through the intersection of artistic excellence and civic engagement.

—Barbara Roberts



Still life

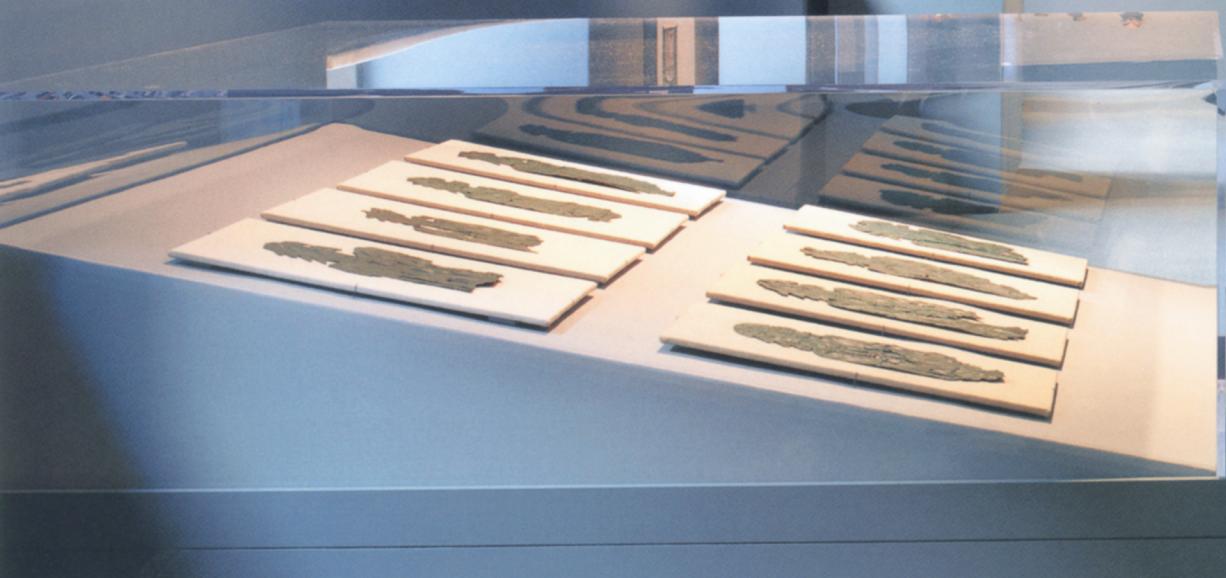


Painting

### Mississippian Copper

These all-copper knives were found together in a mound at Etowah. The source of copper used for these items has not been determined by modern scientific analysis. Possibly different from the others, one knife shows signs of having been melted down. The blades have a distinctively irregular shape. Two blades have a central hole or notch. Additional pieces of copper found in the site also are from local sources. These include a small copper bell, a copper disk, and copper needles. Additional pieces of copper found in the site also are from local sources. These include a small copper bell, a copper disk, and copper needles.

Etowah was a major center of copper production and exchange during the Mississippian period. It is the largest and best-known site of its kind in the Southeast. It is also the earliest. Mississippian copper tools, however, are relatively rare in the archaeological record. Only a few pieces of copper artifacts have been found at Etowah, and these are mostly fragments.



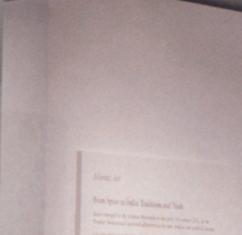


The impact of this institution on its visitors can be witnessed daily in our galleries. It is our responsibility to steward this great legacy and to ensure that it endures, not only undiminished, but enhanced, for future generations.

*—Brent Benjamin*

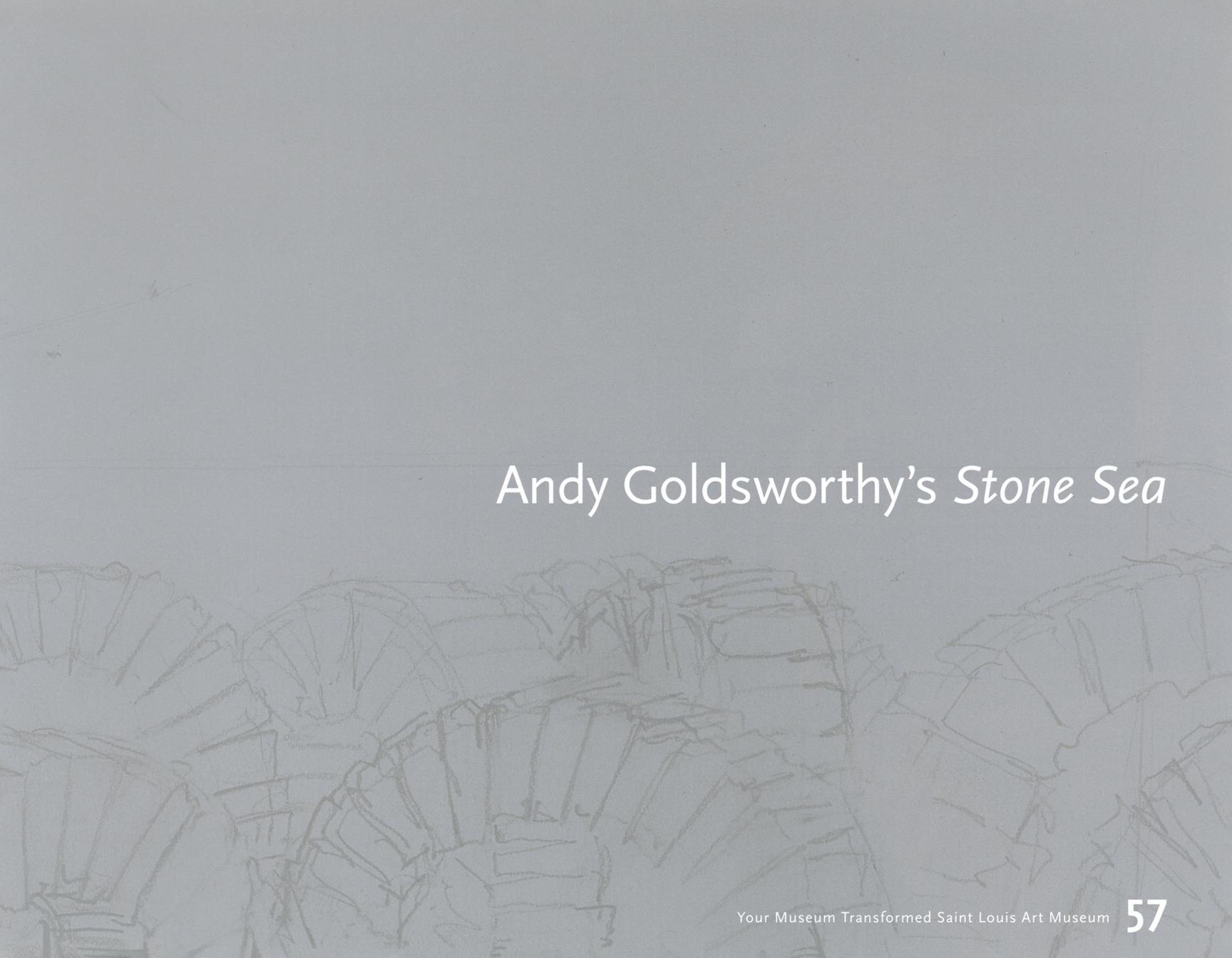
At the base of the Grand Stair, a new gallery devoted to Islamic art leads to the Main Building's Level 1 Decorative Arts and Ancient American galleries. To the south, new passages between the foundation piers supporting the south colonnade connect to The Farrell Auditorium, Richardson Library, Education Center, and Museum Shop, and to the East Building's Cafe and Parking Garage. These important public amenities are now linked in an organic and rational relationship with Sculpture Hall, which remains the physical and symbolic heart of the Museum.







# Andy Goldsworthy's *Stone Sea*





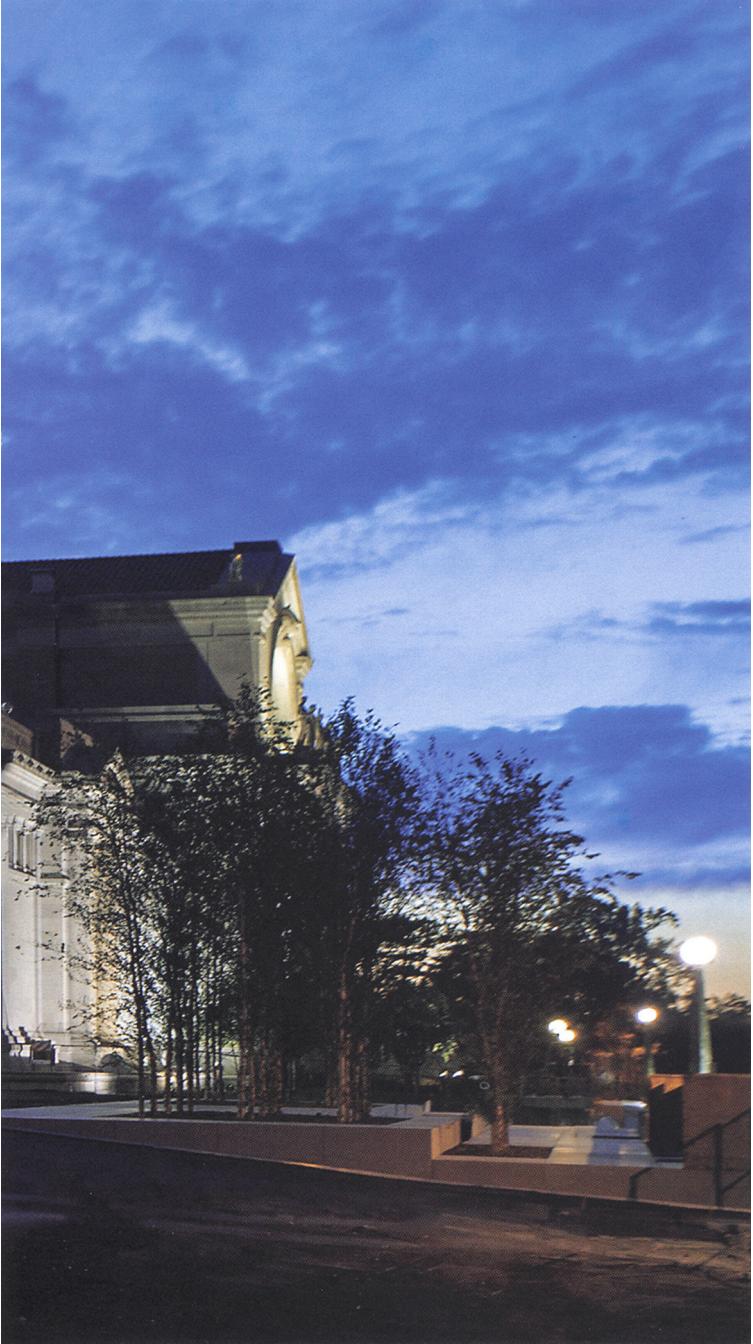


My aim is not to just install twenty-five individual sculptures, but to create a sea of stone. The challenge has been to fit as many arches as possible into the space so that the individual arches are lost in one single work.

—Andy Goldsworthy

In celebration of the new East Building, the Museum commissioned a major sculpture by British artist Andy Goldsworthy. Sited in a lower-level courtyard created by the construction of the East Building, the work was conceived by the artist as a meditation on the St. Louis region's ancient history as a great inland sea. Using limestone quarried locally, Goldsworthy fabricated twenty-five arches, which are densely installed to evoke a sense of motion and fluidity.





The most significant development since the Art Museum took up residence in Forest Park in September 1906, the new East Building provides dramatic and memorable new spaces for visitors and works of art alike.

*—Jerome J. Sincoff*

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*Box Candy*, 1974  
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oil on canvas  
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Sigmar Polke  
*Why Can't I Stop Smoking?*, 1964  
dispersion and charcoal on canvas  
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Georg Baselitz  
*Three Stripes Cows*, 1967  
charcoal and synthetic resin on canvas  
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A. R. Penck  
*Head W*, 1984  
lead and paint  
© A.R. Penck, Courtesy Galerie Michael Werner, New York—Cologne

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Gerhard Richter  
*Betty*, 1988  
oil on canvas  
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Gerhard Richter  
*January*, 1989  
oil on canvas  
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Gerhard Richter  
*December*, 1989  
oil on canvas  
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Gerhard Richter  
*November*, 1989  
oil on canvas  
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## pages 34–35

Donald Judd  
*Untitled*, 1969  
anodized aluminum and Plexiglas  
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Frank Stella  
*Madinat as-Salam III*, 1971  
acrylic on canvas  
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Kenneth Noland  
*Breath*, 1959  
acrylic on canvas  
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Louise Nevelson  
*New Continent*, 1962  
painted wood  
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Nancy Grossman  
*CHI*, 1969  
leather, metal, wood, and nails  
© Nancy Grossman

Jenny Holzer  
*Untitled*, 1980–82  
bronze  
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Chuck Close  
*Keith*, 1970  
acrylic on canvas  
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Willie Cole  
*Fill Here*, 1992  
General Electric irons  
© Willie Cole

Kiki Smith  
*Untitled*, 1991  
paper, sculptmetal, silver leaf, gold leaf and copper leaf  
© Kiki Smith, courtesy Pace Gallery

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Claes Oldenburg  
*Ice Bag—Scale B*, 1971  
nylon, fiberglass, mechanism, paint,  
lacquer, blowers, anodized parts, steel,  
zipper, acrylic, muslin, and Velcro  
© 1971 Claes Oldenburg

Roy Lichtenstein  
*Black and White Head*, 1966  
glazed ceramic  
© Estate of Roy Lichtenstein

Roy Lichtenstein  
*Curtains*, 1962  
oil and magna on canvas  
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Tony Smith  
*Free Ride*, 1962, fabricated 1968  
steel  
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Larry Bell  
*Untitled*, 1967  
coated glass, rhodium-plated brass,  
and Plexiglas  
© Larry Bell

Josef Albers  
*Hommage to the Square: Wondering*, 1964  
oil on masonite  
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Dan Flavin  
*untitled (to Ileana and Michael Sonnabend)*,  
1970  
fluorescent lights  
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Helen Frankenthaler  
*Draft*, 1969  
acrylic on canvas  
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Barnett Newman  
*White and Hot*, 1967  
acrylic on canvas  
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New York

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Richard Long  
*Mississippi Circle*, 1988  
limestone  
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Max Pechstein  
*Day of Steel*, 1911  
oil on canvas  
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Henri Matisse  
*Bathers with a Turtle*, 1907–8  
oil on canvas  
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Alexei von Jawlensky  
*Spring*, 1912  
oil on cardboard  
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Max Pechstein  
*Sunset*, 1921  
oil on canvas  
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pages 52–53 loan objects

Mississippian, near Malden, Dunklin County,  
Missouri, United States  
*Cache of Eight Plaques*, c.1200–1400  
copper  
Mildred Lane Kemper Art Museum,  
Washington University in St. Louis  
Gift of J. Max Wulffing, 1937

Mississippian, Cahokia Mounds,  
Collinsville, Madison County, Illinois,  
United States  
*Getet with Perforated Motifs*, c.1200–1400  
shell  
Courtesy of the Illinois State  
Archaeological Survey

Mississippian, Gallatin County, Illinois,  
United States  
*Getet with Incised and Perforated Motifs*,  
c.1300–1500  
shell  
Saint Louis Science Center

Mississippian, Fulton County, Kentucky,  
United States  
*Vessel in the Form of a Shell*, c.1000–1400  
ceramic  
Saint Louis Science Center

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Andy Goldsworthy  
*Stone Sea*, 2012  
Missouri limestone  
© Andy Goldsworthy 2012.  
Photography by Scott Smith.

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